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**University of Alberta**

**Super-vision!**

by

**Michael Robert Thomas Eubank**

A thesis submitted to the Faculty of Graduate Studies and Research  
in partial fulfillment of the requirements for the degree of

**Masters of Fine Arts**

in

**Painting**

**Art and Design Department**

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Fall 2012

Edmonton, Alberta

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## Curriculum Vitae

### Michael Robert Thomas Eubank

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Edmonton, Alberta  
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#### Educational Background:

- |                |  |
|----------------|--|
| <b>2009/12</b> | Masters of Fine Arts Painting Major, University of Alberta,<br>Edmonton, Alberta       |
| <b>2008</b>    | Bachelor of Fine Arts Visual Art Major, University of Lethbridge<br>Lethbridge Alberta |
| <b>2003</b>    | Advanced Placement (AP) Art Program at Dr. E.P Scarlet High<br>School Calgary, Alberta |

#### Professional Experience:


- |                |  |
|----------------|--|
| <b>2011</b>    | Instructor, ART 310 Painting: Introductory Studies I, Department<br>of Art and Design, University of Alberta, Edmonton, Alberta. |
| <b>2010-11</b> | Teaching Assistant, Drawing/ Painting levels 300-500, Department<br>of Art and Design, University of Alberta, Edmonton, Alberta. |
| <b>2009</b>    | Gallery Assistant, FAB Gallery, University of Alberta, Edmonton,<br>Alberta  |

#### Solo Exhibitions:

- |             |   |
|-------------|---|
| <b>2012</b> | <i>Super-Vision!</i> FAB Gallery, University of Alberta, Edmonton,<br>Alberta |
|-------------|---|

#### Group Exhibitions:

- |             |   |
|-------------|---|
| <b>2011</b> | <i>The Project</i> , Endeavor Arts Gallery , Calgary Alberta.   |
| <b>2009</b> | <i>Beatrix P. Noseworthy Presents Peerless Prodigies of Physical<br/>Phenomena</i> One Yellow Rabbit HIGH PERFORMANCE<br>RODEO, Calgary Alberta |
| <b>2009</b> | <i>Projections</i> , ArtLife Gallery, Calgary, Alberta.   |
| <b>2008</b> | <i>Annual Juried Art Show</i> , University of Lethbridge Main Art<br>Gallery, Lethbridge, Alberta   |
| <b>2007</b> | <i>Annual Juried Art Show</i> , University of Lethbridge Main Art<br>Gallery, Lethbridge, Alberta   |
| <b>2007</b> | <i>Forward Perspectives in Painting</i> , Wyngaard Gallery Bowman<br>Arts Centre, Lethbridge, Alberta   |
| <b>2007</b> | <i>Water: Changing Perspectives</i> , Galilao's Gallery, University of<br>Lethbridge, Alberta   |



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- 2007** *The Presence of Absence and the Absence of Presence*, Gallery Potemkin, Lethbridge, Alberta
- 2006** “*IGNITE*” Pumphouse Theatre Calgary, Canada. Collaboration with a BFA theatre major from the University of Victoria.
- 2006** *Student Juried Art Show* in the University of Lethbridge Art Gallery. Guest juror Ryan Rice
- 2005** The Penny Coffee House Painting III class Exhibition, Lethbridge Alberta

Collections:

- 2012** University of Alberta Art Collection
- 2008** *Musings*, Miro’s Bistro Lethbridge, Alberta

Memberships in Professional Organizations:

- 2006-09** *Trapdoor* artist run centre, Lethbridge, Alberta
- 2007-08** Bowman Art Centre, Lethbridge Alberta
- 2006-09** Southern Alberta Art Gallery, Lethbridge, Alberta

Awards:

- 2009-11** Graduate Teaching Assistantship
- 2010** Art and Design Bursary
- 2007** Nominated for the *BMO* Financial Group - 1st Art! Invitational Student Art *Competition*

Volunteer Work:

- 2010 -11** Graduate Student Representative to Art and Design department, University of Alberta
- 2010-11** Visiting speakers Committee, Art and Design department, University of Alberta
- 2008** Gallery Assistant, Bowman Art Centre Lethbridge, Alberta





## Super Vision!

"I would like to create a painting creating a situation which would leave as much space for the viewer as for the artist."

- Robert Rauschenberg

Media have become our preferred habitat, our natural environment. We can use phones to check email or facebook, find televisions over bathroom urinals, and watch 3D movies in our own homes. I am curious about the effect everyday interactions with media have on us, specifically how interactions with screens and digital imagery have altered our visual culture. Do we look at paintings differently now as a result? Being an avid media consumer myself, it's difficult to remain objective and step back from our society of spectacle. So instead I am posing questions regarding our evolving perceptions through the lens of the infinite possibilities of painting.

I have a fascination with all things visually stimulating: from a bright green painted dumpster, the newest superhero blockbuster, or even a box of old random family photographs. Both painting and photography have a presence and hold a capacity for creating an experience that my work strives to emulate. Super-Vision! is the result of my daily practice collecting, analyzing and editing images. The collection consists mainly of personal photos, clips from newspapers, videos and television stills as well as images gleaned from the internet. I then layer these images into collages that form the source material for my paintings. I grew up in the digital age where the computer became the venue for personal expression and communication. It is astonishing to witness the advancement of the screen over the last 20 years. Today I consider both the computer and digital projector to be essential to my painting practice.

The camera obscura and stereoscope were the first significant appearances of the screen. By screen I am referring to the most advanced framed representation of reality made visible through an apparatus of some kind. The camera obscura creates a screen for the viewers by completely encompassing them. The mechanics of it closely mirrors how our own eyes work. For the camera obscura to fulfill its function a spectator must be present to verify that a screen is in fact being projected, that the representation is in fact 'like' the reality that exists outside the camera. Jonathan Crary describes this eloquently by stating that *"his or her presence in the camera implies a spatial and temporal simultaneity of human subjectivity and objective apparatus. Thus the spectator is a free-floating inhabitant of darkness, independent of the machinery of representation."* (Crary 41)

The camera obscura blocks out the real world in order to focus on a screen. Contemporary screens provide a frame for representation but exist everywhere integrated into our culture. The use of frames and cut-outs in my paintings serves to cut reality into a sign and nothingness, while simultaneously splitting the viewers' perception of space in two: the physical space of their real bodies and the virtual





space of an image within a screen. (Manovich) The traditional format of painting echoes the format of the screen and can be viewed as a precursor to the realm of digital media.

We are at the same time separated from one another physically by a variety of rectangular screens, and we're also dependent on their ability to spew forth and process information. Our relationship with screens has become like that of an extra appendage that has pervaded our lives to such an extent that we don't remember a time without it. My paintings create a space where the viewer can contemplate our first experience of screens, and our current interaction with them.

I consider my paintings to be interactive. They protrude off the wall and into the observer's space. By creating an obstruction on top of one image, upon another, I am asking the viewer to penetrate a screen or layer and reflect on the meaning of each layer. Each painting is assembled differently utilizing everyday materials. The different ways of creating these paintings attempt to elicit a different way of seeing as well. My paintings appear handmade as a counterpoint to the sleek manufactured look of contemporary screens. Super-Vision! is a series of paintings that attempts to resonate with the audience by creating a possibility for connections between images.

Crary, Jonathan, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Cambridge: MIT Press, 1990. Print

Manovich Lev, *"The language of New Media"* MIT Press (2002) *Academic Search complete*. Web 24 Feb 2011.





## DVD Image List

### Michael Robert Thomas Eubank

eubank.01

Disc-men

2012

Oil on canvas, acrylic, wood, glass

32 x 31 x 5.25"

eubank.02

Trust

2012

Oil on board, acrylic, wood, mylar

49.5 x 43 x 5.25"

eubank.03

Partial Development

2012

Oil on canvas, acrylic, wood, plastic

43.5 x 49 x 4"

eubank 04

Scope

2012

Oil on board, wood, fabric, plastic

24 x 24 x 3"

eubank.05

Supervision

2011

Oil on canvas, acrylic, wood, foamcore

50.5 x 40 x 5"

eubank.06

Consumption and Desire

2012

Oil on board, acrylic, wood, mylar

49.5 x 29.5 x 2.5"

eubank.07

Ore

2011

Oil on canvas, acrylic, wood, plastic

27.5 x 27.5 x 3"





eubank.08  
Ore (detail)  
2011  
Oil on canvas, acrylic, wood, plastic  
27.5 x 27.5 x 3"

eubank.09  
Surface Voltage  
2012  
Oil on canvas, acrylic, wood, plastic  
55.5 x 43.5 x 5"

eubank.10  
Surface Voltage (detail)  
2012  
Oil on canvas, acrylic, wood, plastic  
55.5 x 43.5 x 5"

eubank.11  
Empty Pool  
2011  
Oil on board, wood, plastic  
17 x 24 x 4"

eubank.12  
Money in the Bank  
2012  
Oil on coroplast, acrylic, wood, plastic  
36 x 30.5 x 5.25"

eubank.13  
Installation 1  
2012

eubank.14  
Installation 2  
2012

eubank.15  
Installation 3  
2012





































































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